

# Grants for Arts Projects Application

## Basic Information, Part 1

Read the  
instructions on  
facing page before  
you start.

OMB No. 3135-0112  
Expires 02/28/05

**Applicant** (official IRS name):

**Mailing Address:**

Street Address (if different):

**ZIP Code** (9-digit number):

ZIP Code (9-digit number):

**Taxpayer ID Number** (9-digit number):

**Category** (check only one category—Number 1, 2, or 3):

- 1** ☐ **Artistic Creativity and Preservation** For this category also select one subcategory below:  
☐ Creativity (5) ☐ Heritage and Preservation (6) ☐ Services to Arts Organizations and Artists (9)
- 2** ☐ **Learning in the Arts for Children and Youth (8)** For this category also select one focus area below:  
☐ Early Childhood (26) ☐ School-Based (27) ☐ Community-Based (28)  
☐ Combination (29) Specify: ☐ Early Childhood ☐ School-Based ☐ Community-Based
- 3** ☐ **Challenge America: Access to the Arts (1)** For this category also select one type of grant below:  
☐ Standard Review Grant  
☐ Fast-Track Review Grant (78) For this type of grant, also select one project type below:  
☐ Civic design issues (04) ☐ Cultural tourism/cultural district (01) ☐ Community cultural plan (03)

**Project Field/Discipline** (check one):

- |   |   |   |   |
|---|---|---|---|
| <input type="checkbox"/> Dance (33)                   | <input type="checkbox"/> Local Arts Agencies (62) | <input type="checkbox"/> Museums (44)         | <input type="checkbox"/> Presenting (54)  |
| <input type="checkbox"/> Design (42)                  | <input type="checkbox"/> Media Arts: Film/Radio/  | <input type="checkbox"/> Music (31)           | <input type="checkbox"/> Theater (32)     |
| <input type="checkbox"/> Folk & Traditional Arts (55) | Television (34)                                   | <input type="checkbox"/> Musical Theater (28) | <input type="checkbox"/> Visual Arts (41) |
| <input type="checkbox"/> Literature (52)              | <input type="checkbox"/> Multidisciplinary (70)   | <input type="checkbox"/> Opera (36)           |   |

**Project Director**

☐ Mr. ☐ Ms. First: Last:  
Title: E-mail:  
Telephone: ( ) ext. Fax: ( )

I certify that the information contained in this application, including all attachments and supporting material, is true and correct to the best of my knowledge. I also certify that the applicant is in compliance with the federal requirements specified under "Assurance of Compliance" on pages 77-79.

**Authorizing Official**

☐ Mr. ☐ Ms. First: Last:  
Title: E-mail:  
Telephone: ( ) ext. Fax: ( )  
Signature: Date: MM/DD/YY

**Additional Authorizing Official** (optional)

☐ Mr. ☐ Ms. First: Last:  
Title: E-mail:  
Telephone: ( ) ext. Fax: ( )  
Signature: Date: MM/DD/YY

## Grants for Arts Projects Application

### *Instructions for Basic Information, Part 1*

**APPLICANT:** Type your organization's name and address in the spaces provided. The name provided here and at the top of each page must be identical to the applicant's legal name in the IRS 501(c)(3) status letter or in the official document that identifies the organization as a unit of state or local government, or as a federally recognized tribal community or tribe. If you use a popular name that is different from your legal name, you may note that name in parentheses after the IRS name.

If you are a fiscal agent or a parent organization that is applying on behalf of a sponsored organization or component, do not list the name of the sponsored organization or component here; you will be asked to provide it in the section "For this application, the applicant is serving as a ..." on page 54. For example, a parent organization that is applying on behalf of a component would list its name here ("State University"), and the name of the sponsored organization ("ABC Performing Arts Center") on page 54.

**ZIP CODE (9-DIGIT NUMBER):** Also known as "ZIP + 4 Code." Enter the 9-digit number that was assigned by the United States Postal Service. If you do not know your full ZIP Code you may look it up at <http://www.usps.com/zip4/>.

**TAXPAYER ID NUMBER:** Also known as "Employer Identification Number." Enter the 9-digit number that was assigned by the Internal Revenue Service; do *not* use a Social Security Number.

**CATEGORY:** Check the **one** category (*Artistic Creativity and Preservation* OR *Learning in the Arts for Children and Youth* OR *Challenge America: Access to the Arts*) under which you are applying. Do not check off more than one category. Where requested, also check either Standard Review Grant or Fast-Track Review Grant and the one subcategory, focus area, or project type that is most relevant to your project.

**PROJECT FIELD/DISCIPLINE:** Check the **one** discipline that is most relevant to your project. This selection will aid the Endowment's application review. If you have questions, refer to the telephone listing on page 30.

- **Dance** (including dance presentation)
- **Design** (including architecture, urban design, landscape architecture, planning, product design, graphic design, clothing design, and interior design)
- **Folk & Traditional Arts** (including folk & traditional arts projects in any art form)
- **Literature**

- **Local Arts Agencies** (A local arts agency must regularly involve coordination of services to the field and programming in more than one art form; projects may be in any discipline. State-wide assemblies of local arts agencies also are eligible.)
- **Media Arts: Film/Radio/Television**
- **Multidisciplinary** (interdisciplinary collaboration and projects that involve more than one discipline including presenting projects with significant non-performing arts components, such as visual arts or film/video exhibitions; for multidisciplinary performing arts presenting projects, see Presenting)
- **Museums** (including projects in any discipline that are submitted by a museum)
- **Music** (including music presentation)
- **Musical Theater**
- **Opera**
- **Presenting** (multidisciplinary performing arts presenting only; if the project includes significant non-performing arts components, such as visual arts or film/video exhibitions, select Multidisciplinary)
- **Theater** (including theater presentation)
- **Visual Arts**

In some cases, the Arts Endowment staff may transfer an application to a field/discipline other than the one that was selected by the applicant to ensure appropriate panel review. The Arts Endowment will not transfer applications between categories.

**AUTHORIZING OFFICIAL(S):** Provide this information for the official of the applicant organization who has the legal authority to obligate the organization. This individual should sign and date the form where indicated. If the applicant is a component of a college or university, make sure that your application is authorized and submitted by the appropriate college/university office, e.g., the sponsored projects office.

If you are awarded a grant, the authorizing official(s) identified on your application can sign payment requests, requests to amend the grant, and final reports. If your organization wishes to identify more than one authorizing official for this project, please provide the information requested under "2. Additional Authorizing Official" and have the second authorizing official sign in the space provided.

*NOTE: Application forms that can be filled out on a computer are available in the Grants for Arts Projects section of Apply for a Grant on our Web site at [www.arts.gov](http://www.arts.gov).*

Grants for Arts Projects Application  
**Basic Information, Part 2**

Read the  
instructions on  
facing page before  
you start.

OMB No. 3135-0112  
Expires 02/28/05

**Applicant** (official IRS name):

**City, State:**

**Web Address:**

**Responsibility for organization and project:**

The organization:

The project:

**Summary of project and its purpose:**

**Intended Outcome** (check one):

**Artistic Creativity  
and Preservation**

- ☐ 1. Artists and arts organizations have opportunities to create, interpret, present, and perform artistic work. (A1Z)
- ☐ 2. Artistic works and cultural traditions are preserved. (A2Z)
- ☐ 3. Organizations enhance their ability to realize their artistic and public service goals. (A3Z)

**Learning in the Arts  
for Children and  
Youth**

- ☐ 1. Children and youth demonstrate skills, knowledge, and/or understanding of the arts. (B1Z)
- ☐ 2. Teachers, artists, and others demonstrate knowledge and skills necessary to engage children and youth in arts learning. (B2Z)
- ☐ 3. National, state, and local entities demonstrate a commitment to arts learning for children and youth. (B3Z)

**Challenge America:  
Access to the Arts**

- ☐ 1. Audiences throughout the nation have opportunities to experience a wide range of art forms and activities. (C1Z)
- ☐ 2. Artists and arts organizations expand and diversify their audiences. (C2Z)
- ☐ 3. The arts contribute to the strengthening of communities. (C3Z)

**Performance Measurements:**

**For this application, the applicant is serving as a** (check if applicable; then list the one primary consortium partner (other than the lead applicant), or the group or entity on whose behalf you are applying):

☐ Lead Member of a Consortium      ☐ Fiscal Agent      ☐ Parent of a Component

For:

**Period of Support** (e.g., 06/01/04 to 12/31/05): \_\_\_\_ / \_\_\_\_ / \_\_\_\_ to: \_\_\_\_ / \_\_\_\_ / \_\_\_\_ Number of Months: \_\_\_\_

**Project Budget Summary:** \$ \_\_\_\_ PLUS \$ \_\_\_\_ MUST EQUAL \$ \_\_\_\_  
AMOUNT REQUESTED TOTAL MATCH FOR THIS PROJECT TOTAL PROJECT COSTS

**Total organizational operating expenses** for the most recently completed fiscal year: \$ \_\_\_\_

For year ending (Month/Year): \_\_\_\_ / \_\_\_\_

## *Instructions for Basic Information, Part 2*

### **RESPONSIBILITY FOR ORGANIZATION AND PROJECT:**

Enter the name and title of the individual(s) who has primary artistic and managerial responsibility for your organization and your project. You may enter more than one name if responsibility is shared equally.

**SUMMARY OF PROJECT AND ITS PURPOSE:** In this space, briefly describe how you plan to use the Arts Endowment and matching funds. Include:

- A summary of key proposed activities.
- The target population (i.e., to whom this project is directed).
- The potential results of the project including any benefits or changes in skill, knowledge, attitude, or life condition of the target population.

Be specific about the PROJECT for which you are requesting support. Do NOT describe your organization.

**INTENDED OUTCOME:** Check the **one** Endowment outcome that is most relevant to your project.

**PERFORMANCE MEASUREMENTS:** In this space, briefly describe how you will measure your success in achieving the outcome(s) that you have identified for the project. Measurements can be quantitative or qualitative, but they must be objective and verifiable.

**FOR THIS APPLICATION, THE APPLICANT IS SERVING AS A** (check if applicable; otherwise leave blank):  
*See pages 10-11 for definitions.*

- **Lead member of a consortium** (Standard Review Grants only). Check the “Lead Member of a Consortium” box and list your one primary consortium partner in the space provided. Do not list more than one partner here; other organizations may participate in the project without being listed. Use the official IRS name of the primary consortium partner. If a component of a parent organization is the primary consortium partner, such as an art museum located on a university campus, note the official IRS name and place the component’s name in parenthesis, e.g., State University (ABC Art Museum).

- **Fiscal agent for another organization** (Standard Review Grants only). Check the “Fiscal Agent” box and enter the name of the group on whose behalf you are applying in the space provided. Unless otherwise noted, items that relate to the official applicant should refer to the fiscal agent.
- **Parent institution applying on behalf of an eligible separate component.** Check the “Parent of a Component” box and enter the name of the component in the space provided. Unless otherwise noted, items that relate to the official applicant should refer to the parent organization.

**PERIOD OF SUPPORT** is the span of time that is necessary to plan, execute, and close out your project. A grant period of up to two years is allowed for both Standard Review Grants and Fast-Track Review Grants. The Endowment’s support of a project may start no sooner than the “Earliest Beginning Date for Endowment Period of Support” listed on the Application Calendar on the inside front cover of these guidelines. Use two-digit numerals, e.g., 06/01/04 to 12/31/05 for June 1, 2004 through December 31, 2005.

Also enter the **number of months** that your “Period of Support” will encompass.

### **PROJECT BUDGET SUMMARY:**

- **Amount Requested:** Be sure that this is the same as the “Amount requested from the Arts Endowment” on page 60.
- **Total Match for this Project:** This is a restatement of the “Total match for this project” on page 60.
- **Total Project Costs:** This is a restatement of the “Total project costs” on page 62.

### **TOTAL ORGANIZATIONAL OPERATING EXPENSES FOR THE MOST RECENTLY COMPLETED FISCAL YEAR:**

Unaudited figures are acceptable. If you are the lead applicant for a consortium, provide this information for your own organization. If you are a fiscal agent or a parent organization, provide this information for the group or component on whose behalf you are applying. This item is a restatement of the “Total Expenses” listed on the Financial Information form on page 64.

Grants for Arts Projects Application

# Organizational Background

Read the  
instructions on  
facing page before  
you start.

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**Applicant** (official IRS name):

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**Date organization was founded:** \_\_\_\_ / \_\_\_\_ / \_\_\_\_ **Date organization was incorporated:** \_\_\_\_ / \_\_\_\_ / \_\_\_\_

**Mission/purpose of your organization:**

**Organization overview:**

## Grants for Arts Projects Application

### *Instructions for Organizational Background*

**Complete in the spaces provided (one-page maximum).**

**Do not continue on additional pages and do not type outside the boxes. Do not reduce type below 12 point font size; leave space between paragraphs.** If you are a fiscal agent or a parent organization that is applying on behalf of a component, this information should refer to the group or component on whose behalf you are applying.

**DATE ORGANIZATION WAS INCORPORATED:** If not applicable, leave this blank.

**MISSION/PURPOSE OF YOUR ORGANIZATION:** Briefly summarize the mission and purpose of your organization. For organizations whose work extends beyond the cultural sphere, e.g., universities, human service agencies, summarize your mission as it pertains to your public cultural programs or services.

**ORGANIZATION OVERVIEW:** Address the following. Organize your response a), b), c), and d) and use the boldfaced language below as headings for each item.

For example, "a) **Overview.** The ABC Performing Arts Center ..."

- a) An **overview** of your organization's activities.
- b) Some specific examples of **previous activities** that demonstrate your organization's ability to carry out the project for which you are requesting support.
- c) The size and general demographics (e.g., ethnicity, income, age) of the **community/region/audience** that you serve. If you are a membership organization, indicate the number of individuals or organizations that you serve.
- d) A description of any **special efforts** that your organization is making to reach a broad segment of the community.

Grants for Arts Projects Application  
**Details of the Project**

Read the  
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If necessary, you may attach up to one additional page for Fast-Track Review Grants and up to two additional pages for Standard Review Grants.

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**Applicant** (official IRS name):

## Grants for Arts Projects Application

### *Instructions for Details of the Project*

**Type your narrative in the space provided; do not type outside the box. Do not reduce type below 12 point font size; leave space between paragraphs.** The Endowment and its panelists prefer succinct narratives. If necessary, you may attach up to one additional page for Fast-Track Review Grants and up to two additional pages for Standard Review Grants. Make sure that any additional pages are labeled clearly with your organization's name and have margins of at least one inch.

The information that you provide will be reviewed in accordance with the "Review Criteria" for the category under which you apply. Your project narrative should address each of these "Review Criteria" and the items detailed in the instructions for the Details of the Project form in the appropriate "How to Apply" section:

- Standard Review Grants, see page 39.
- Fast-Track Review Grants, see page 36.



**Applicant** (official IRS name):

## INCOME

**1. Amount requested from the Arts Endowment:**

Fast-Track Review Grants **\$10,000** OR Standard Review Grants \$ \_\_\_\_\_

**2. Total match for this project** Be as specific as possible. Asterisk (\*) those funds that are committed or secured.

**Cash** (Refers to the cash donations, grants, and revenues that are expected or received for this project)

AMOUNT

**Total cash a. \$** \_\_\_\_\_

**Donated space, supplies, volunteer services** (These same items also must be listed as direct costs under “Expenses” below or on page 62; identify sources)

**Total donations b. \$** \_\_\_\_\_

**Total match for this project (a. + b.) \$ \_\_\_\_\_**

## EXPENSES

### 1. Direct costs: Salaries and wages

TITLE AND/OR TYPE OF PERSONNEL	NUMBER OF PERSONNEL	ANNUAL OR AVERAGE SALARY RANGE	% OF TIME DEVOTED TO THIS PROJECT	AMOUNT

**Total salaries and wages a. \$ \_\_\_\_\_**

## Fringe benefits

**Total fringe benefits b. \$** \_\_\_\_\_

**Total salaries, wages, and fringe benefits (a. + b.) \$** \_\_\_\_\_

## Grants for Arts Projects Application

### Instructions for Project Budget

**NOTE:** Organizations may not receive more than one Arts Endowment grant for the same expenses. This budget cannot include project costs that are supported by any other federal funds or their match.

Your Project Budget should reflect only those costs that will be incurred during the “Period of Support” that you indicate on page 54; do not include costs incurred before or after those dates. **Round all numbers to the nearest \$100.** Combine like costs if necessary to make rounding more realistic.

#### INCOME

##### 1. AMOUNT REQUESTED FROM THE ARTS ENDOWMENT:

For Fast-Track Review Grants, this has been completed for you (all grants are for \$10,000). For Standard Review Grants, indicate the amount that you are requesting from the Arts Endowment. Organizations may request a grant amount from \$5,000 to \$150,000. Be realistic in your request.

##### 2. TOTAL MATCH FOR THIS PROJECT:

The Arts Endowment requires each applicant to obtain at least half the total cost of each project from nonfederal sources. For example, if you receive a \$10,000 grant, your total project costs must be at least \$20,000 and you must provide at least \$10,000 toward the project from nonfederal sources. Matches of more than dollar for dollar are encouraged. These matching funds may be all cash or a combination of cash and in-kind contributions as detailed below. Be as specific as possible. For projects that include additional partners, indicate on the form the portion of the match that is being contributed by each participant. Asterisk (\*) those funds that are committed or secured.

**Cash** match refers to the cash donations (including items or services that are provided by the applicant organization), grants, and revenues that are expected or received for this project. Do not include any Arts Endowment or other federal grants that are anticipated or received. Identify sources.

**Donated space, supplies, volunteer services** (also known as in-kind contributions) are goods and services that are donated by individuals or organizations other than the applicant. To qualify as matching resources, these same items also must be listed in the project budget as direct costs. The dollar value of these non-cash donations should be calculated at their verifiable fair-market value. Identify sources. Reminder: Proper documentation must be maintained for all items noted as “in-kind.”

#### EXPENSES

**DIRECT COSTS** are those that are identified specifically with the project. For projects that include additional partners, indicate on the form the portion attributed to each participant.

##### 1. DIRECT COSTS: Salaries and wages

cover compensation for personnel, administrative and artistic, who are paid on a salary basis. (Funds for contractual personnel and compensation for artists who are paid on a fee basis should be included in “3. Other expenses,” and not here.) Indicate the title and/or type of personnel, the number of personnel, the annual or average salary range, and the percentage of time that will be devoted to the project. List key staff positions, and combine similar functions. Where appropriate, use ranges. (See below.)

Salaries and wages for performers and related or supporting personnel must be estimated at rates no less than the prevailing minimum compensation as required by the Department of Labor Regulations. (See “Legal Requirements” on page 77.) Salaries and wages that are incurred in connection with fund raising are not allowable project expenses; do not include them in your budget.

**Fringe benefits** are those costs other than wages or salary that are attributable to an employee, as in the form of pension, insurance, etc. They may be included here only if they are not included as indirect costs.

**Example** A museum might fill out the form like this:

TITLE AND/OR TYPE OF PERSONNEL	NUMBER OF PERSONNEL	ANNUAL OR AVERAGE SALARY RANGE	% OF TIME DEVOTED TO THIS PROJECT	AMOUNT
Executive Director	1	\$40,000 per yr.	10%	\$4,000
Archivists	3	\$20-25,000 per yr.	5-40%	\$15,000
Support Staff	2	\$15-20,000 per yr.	20-30%	\$9,000

**Applicant** (official IRS name):

## EXPENSES, CONTINUED

## 2. Direct costs: Travel (Include subsistence)

# OF TRAVELERS	FROM	TO	AMOUNT

**Total travel \$** \_\_\_\_\_

**3. Direct costs: Other expenses** (Include consultant and artist fees, honoraria, contractual services, access accommodations, telephone, photocopying, postage, supplies and materials, publication, distribution, translation, transportation of items other than personnel, rental of space or equipment, and other project-specific costs)

AMOUNT

**Total other expenses \$** \_\_\_\_\_

**4. Total direct costs** (1. from page 60 +2.+3.)

\$ \_\_\_\_\_

### 5. Indirect costs (if applicable)

Federal Agency: \_\_\_\_\_ Rate (%) \_\_\_\_\_ x Base \_\_\_\_\_ = \$ \_\_\_\_\_

### 6. Total project costs (4.+5.)

\$ \_\_\_\_\_

## Instructions for Project Budget (continued)

### EXPENSES, CONTINUED

**2. DIRECT COSTS: Travel** must be estimated according to the applicant's established travel practice, providing that the travel cost is reasonable and does not exceed the cost of air coach accommodations. Include subsistence costs (e.g., hotels, meals) as part of the "Amount" listed for each trip, as appropriate. Foreign travel, if any is intended, must be specified in this section and must conform with government regulations. If Arts Endowment funds are used for foreign travel, such travel must be booked on a U.S. air-carrier when this service is available.

**3. DIRECT COSTS: Other expenses** include consultant and artist fees, honoraria, contractual services, audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling, telephone, photocopying, postage, supplies and materials, publication, distribution, translation, transportation of items other than personnel, rental of space or equipment, and other project-specific costs. List artist compensation here if artists are paid on a fee basis.

Television broadcast projects and educational/interpretive videos must be closed or open captioned. Applicants should check with captioning organizations for an estimate.

If you intend to purchase any equipment that costs \$5,000 or more per item and that has an estimated useful life of more than one year, you must identify that item here and attach a written justification.

Group similar items together on a single line, with only one total cost. List consultant and artist fees, honoraria, or contracts for professional services on consecutive lines; do not scatter them throughout the list. Specify the number of persons and the applicable fee, rate, or amount of each. You may attach additional sheet(s) if necessary. Example:

Artists (5 @ \$300-500 per week/  
30 weeks) .....\$60,000

Consultants (2 @ \$150 per 1/2 day/  
1 day per mo./10 mos.) .....\$6,000

Access accommodations (sign-language  
interpretation and audio description) .....\$1,200

Costumes, props .....\$6,500

Project supplies .....\$4,000

Administration (rent, telephone, copying) .....\$5,000

**Do not include fund raising, entertainment or hospitality activities, concessions (e.g., food, T-shirts), fines and penalties, bad debt costs, deficit reduction, cash reserves or endowments, lobbying, marketing expenses that are not directly related to the project, contingencies, miscellaneous, or costs incurred before the beginning of the official period of support.**

**4. TOTAL DIRECT COSTS** is the total of all direct cost items listed in "1. Salaries and wages," "2. Travel," and "3. Other expenses."

**5. INDIRECT COSTS** are overhead or administrative expenses that are not readily identifiable with a specific project. (The costs of operating and maintaining facilities and equipment, depreciation or use allowances, and administrative salaries and supplies are typical examples of indirect costs.) Indirect costs are prorated or charged to a project through a rate negotiated with the Arts Endowment or another federal agency. **If you do not have or intend to negotiate an indirect cost rate,** leave this section blank. You may claim administrative costs or overhead as direct costs under "3. Other expenses." If you have a negotiated rate and would like to include indirect costs, complete the information requested in this section and attach a copy of the negotiated rate agreement. For additional information, contact the Office of Inspector General, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, NW, Washington, DC 20506-0001 (202/682-5402).

**6. TOTAL PROJECT COSTS** is the total of "4. Total direct costs," and, if applicable, "5. Indirect costs." **NOTE:** "1. Amount requested from the Arts Endowment" plus "2. Total match for this project" must equal the "Total project costs." Your project budget should not equal your organization's entire operating budget.

**Financial Information**

(Standard Review Grants only)

If you are a fiscal agent or a parent organization, this information should refer to the group or component on whose behalf you are applying.  
Do not complete this form if you are applying for a Fast-Track Review Grant.

**Applicant** (official IRS name):**OPERATING BUDGET**

	MOST RECENTLY COMPLETED FISCAL YEAR		CURRENT FISCAL YEAR (ESTIMATED)		NEXT FISCAL YEAR (PROJECTED)	
	( __/__/__ — __/__/__ )	( __/__/__ — __/__/__ )	( __/__/__ — __/__/__ )	( __/__/__ — __/__/__ )	( __/__/__ — __/__/__ )	( __/__/__ — __/__/__ )
	START DATE	END DATE	START DATE	END DATE	START DATE	END DATE
<b>Income:</b>						
Earned	\$ _____		\$ _____		\$ _____	
Contributed	\$ _____		\$ _____		\$ _____	
<b>Total Income</b>	<b>\$ _____</b>		<b>\$ _____</b>		<b>\$ _____</b>	
<b>Expenses:</b>						
Artistic salaries and fees	\$ _____		\$ _____		\$ _____	
Production/exhibition/ service expenses	\$ _____		\$ _____		\$ _____	
Administrative expenses	\$ _____		\$ _____		\$ _____	
<b>Total Expenses</b>	<b>\$ _____</b>		<b>\$ _____</b>		<b>\$ _____</b>	
Operating surplus/(deficit)	\$ _____		\$ _____		\$ _____	

In the space below, discuss the fiscal health of your organization. You must explain 1) any changes of 15% or more in either your income or expenses from one year to the next, and 2) plans for reducing any deficit (include the factors that contributed to the deficit and its amount):

## Grants for Arts Projects Application

### *Instructions for Financial Information*

*If you are applying for a Fast-Track Review Grant, do not complete this form.*

Provide the requested information for your organization for the most recently completed fiscal year, the current fiscal year (estimated), and the next fiscal year (projected). If you are the lead applicant for a consortium, provide this information for your own organization. If you are a fiscal agent or a parent organization, provide this information for the group or component on whose behalf you are applying (e.g., for a university project, provide the information for the component, not the entire university). For components, footnotes (e.g., “museum guards and utilities paid for by university”) may be helpful to explain the relationship that the component has with the larger entity. If your organization is a smaller entity that exists within a larger organization, submit information for the smaller entity and follow the instructions for parent organizations and components.

This page is intended to show your organization’s fiscal activity as it relates to operations. Do not include activity related to a capital campaign (such as raising money for a new facility, an endowment fund, or a cash reserve fund). The Arts Endowment may request additional information to clarify an organization’s financial position.

**In the space provided on the form, discuss the fiscal health of your organization. You must explain 1) any changes of 15% or more in either your income or expenses from one year to the next, and 2) plans for reducing any deficit (include the factors that contributed to the deficit and its amount).**

Use the following definitions when completing this form. Unaudited figures are acceptable.

**Earned Income:** Revenues that are received through the sale of goods, services performed, or from investments. Examples: ticket sales, subscription revenue, contractual fees, interest income.

**Contributed Income:** Gifts that are received which are available to support operations. Examples: annual fund donations, grants for general operating or project support, in-kind contributions.

**Artistic salaries and fees:** Costs that are directly related to the creation, production, and presentation of art work. Examples: fees for dancers, choreographers, actors, curators, artistic directors, contributors to literary publications. Include arts personnel that are on your staff as well as those that are paid on a contract or fee basis.

**Production/exhibition/service expenses:** All program or service delivery costs, excluding artistic salaries and fees that are listed above. Examples: presentation costs; costs of sets, costumes, and lighting; publication costs of catalogues or literary magazines.

**Administrative expenses:** All other costs that are incurred during the normal course of business. Examples: outside professional non-artistic services, space rental, travel, marketing, administrative salaries, utilities, insurance, postage.

**Total Expenses:** In the “Most recently completed fiscal year” column, this figure should agree with the “Total organizational operating expenses for the most recently completed fiscal year” that you provide on the Basic Information form, Part 2 on page 54.

**NOTE:** The figures listed in the “Most recently completed fiscal year” column are subject to verification by the Arts Endowment.

Refer to "Special Requirements for Standard Review Grants" on page 43. List the work(s) submitted as part of your application package in the order in which you want them reviewed. Do not complete this form if you are applying for a Fast-Track Review Grant.

If more than two work samples are submitted, you may either copy this blank form, obtain a copy of this form from the Arts Endowment's Web site at [www.arts.gov](http://www.arts.gov), or reproduce it on your computer (please keep to the original format). Label additional samples C, D, E...

**Applicant** (official IRS name):

### WORK SAMPLE A

**1. Format (check one):**      ☐ Slides      ☐ Books/publications      ☐ Audio cassette      ☐ CD      ☐ DAT      ☐ DVD  
                                  ☐ VHS      ☐ 3/4" video cassette      ☐ CD-ROM      ☐ Other \_\_\_\_\_

### 2. List selections/carefully detail contents

(Where appropriate, indicate title of work/artists/production credits, etc. Attach additional sheet(s) if necessary):

**3. Date work(s) completed or performed:**

**4. Relationship of work sample to the project:**

**5. Special instructions** (Include cue information or real elapsed time, indicating the start of each selection):

### WORK SAMPLE B

**1. Format (check one):**      ☐ Slides      ☐ Books/publications      ☐ Audio cassette      ☐ CD      ☐ DAT      ☐ DVD  
                                  ☐ VHS      ☐ 3/4" video cassette      ☐ CD-ROM      ☐ Other \_\_\_\_\_

### 2. List selections/carefully detail contents

(Where appropriate, indicate title of work/artists/production credits, etc. Attach additional sheet(s) if necessary):

**3. Date work(s) completed or performed:**

**4. Relationship of work sample to the project:**

**5. Special instructions** (Include cue information or real elapsed time, indicating the start of each selection):

## Grants for Arts Projects Application

### *Instructions for Work Sample Index*

*If you are applying for a Fast-Track Review Grant, do not complete this form or submit any work samples.*

#### HOW TO SUBMIT WORK SAMPLES/STANDARD REVIEW GRANT APPLICANTS

**Work samples are crucial for evaluating the quality of your project.** Be sure to review the "Special Requirements for Standard Review Grants" on page 43 before you prepare your work sample.

**Panelists generally spend no more than three to five minutes on the work sample(s) for each application.** If you are submitting more than one sample, list your samples on the Work Sample Index in the order in which you want them reviewed.

Label each sample clearly with the name of the applicant and the corresponding Work Sample letter from the Work Sample Index. Where relevant, label both the cassette or disc, and its container. If you are submitting slides, see the instructions below.

Where relevant, cue your submission(s) to the start of the sample(s) to be reviewed, and include cue information on the Work Sample Index. Please be aware that the entire sample (not just the selected segment) is considered a part of the application package and may be reviewed.

Work samples generally will not be returned. The Arts Endowment will attempt to return them when the applicant specifically requests that we do so. Do not submit a return envelope with your work samples. The Endowment cannot be responsible for any loss or damage.

#### SPECIFIC INSTRUCTIONS FOR CERTAIN TYPES OF WORK SAMPLES

**Audio and video cassettes:** *List each different cassette as **one** work sample on the Work Sample Index form.* Place the selection(s) in priority order, with those that you would most like reviewed at the beginning of the tape. Indicate the accumulated elapsed real time of each. For example, starting at the beginning of a 15-minute tape, Selection 1 would be indicated as 0'00". If five minutes elapse from the beginning of the tape to where the second selection starts, Selection 2 would be indicated as 5'00", etc.

**Audio cassettes:** Work may be submitted on an audio cassette or, for projects other than Music and Opera, on DAT (digital audiotape). Use high bias chrome or metal tapes; do not use voice quality tapes unless you are applying for a spoken-word project. Note on the cassette whether or not you have used a noise reduction system and indicate what kind. Record works on one side only. For DATs, program a separate track for each selection on the tape.

**Video cassettes:** Tapes must be 1/2 inch VHS or, for projects other than Multidisciplinary, 3/4 inch cassette, recorded at standard play speed.

**Compact discs:** *List each different CD as **one** work sample on the Work Sample Index form.* Place each selection on a separate track. Indicate the track number(s) that you want reviewed in priority order.

**CD-ROMs or DVD-ROMs:** *List each different CD-ROM or DVD-ROM as **one** work sample on the Work Sample Index form.* Discs should be formatted for viewing on both Macintosh and PC platforms. Include information on required software, if appropriate, and outline the navigation path to be followed or list the files to be reviewed in priority order. Include instructions on how to open the files.

**Slides:** Slides must be 35 mm and suitable for carousel projection. Do not submit glass slides or use masking tape or other thick tape to label slides. Submit slides as follows:

- Number each slide.
- Place an ink dot on the *front bottom left* of each slide to guarantee that it is projected correctly.
- Place the slides in a 9 inch by 11 inch clear plastic file sheet.
- *List your set of slides as **one** work sample on the Work Sample Index form.* Attach to the Work Sample Index a numbered list of the individual slides. Be sure that the numbers on your list correspond to the numbers on each slide. Provide the following information, as applicable, about each slide:
  - Artist's name. (If a student, note age or grade level.)
  - Title of slide/work.
  - Medium.
  - Date of work/activity.
  - Dimensions of artwork.
  - A brief description of the work including how this image relates to the project.

**Advanced technology:** For Web sites, list the URLs for pages to be shown. Include information on any required plug-ins and outline the navigation path to be followed. For other types of projects (e.g., electronic publications, computer art, Internet projects) call the Arts Endowment staff (see the telephone listing on page 30) for guidance in preparing a submission.



**Consortium Partner Information**

(Standard Review Grants only)

Read the  
instructions on  
facing page before  
you start.

To be completed only by the one primary consortium partner and included in the application package. Do not complete this form if you are applying for a Fast-Track Review Grant.

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**Lead Applicant for Consortium** (official IRS name):
 

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**Primary Consortium Partner's IRS name:**


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**Name** (Also Known As):
 

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**Address:**


---



---

 City/State/Zip Code (9-digit number):
 

---



---

**Web Address:**


---

**Contact**☐ Mr. ☐ Ms. First:

Last:

Title:

E-mail:

Telephone: (       )

ext.

Fax: (       )

---

**Organization's Total Operating Expenses** for the most recently completed fiscal year: \$ \_\_\_\_\_

(Unaudited figures are acceptable)

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**Mission/purpose of your organization:**


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**Briefly describe your organization's involvement in planning and executing the consortium project, including programming, management, finances, and any responsibilities for matching the Endowment's grant. Be specific; do not provide a general statement of support for the project. Use this space only.**

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**We certify that the information contained in this statement is true and correct to the best of our knowledge, and that our organizations are committed to the success of this project.**

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 Primary Consortium Partner Authorizing Official (please type)

---

 Lead Applicant's Authorizing Official (please type)

---

 X /  
 Signature of Primary Consortium Partner Authorizing Official /Date

---

 X /  
 Signature of Lead Applicant's Authorizing Official /Date

## Grants for Arts Projects Application

### *Instructions for Consortium Partner Information*

*If you are applying for a Fast-Track Review Grant, do not complete this form.*

If your application is for a consortium project, have your one primary partner complete this form. For the purposes of these guidelines, consortium applications should list only one primary partner in addition to the lead applicant. (Other organizations may participate in the project.)

You may provide a photocopy of this form to your consortium partner; the partner may obtain a copy of this form from the Arts Endowment's Web site at [www.arts.gov](http://www.arts.gov); or the partner may reproduce this form on its computer. Make sure that the partner's form contains the correct IRS name for the lead applicant.

The partner's authorizing official must sign its form and return it to the lead applicant. The partner may FAX or mail its signed form to the lead applicant.

The authorizing official of the lead applicant, in turn, must sign the partner's completed form.

# Organization & Project Profile

**Applicant** (official IRS name):

The National Endowment for the Arts collects basic descriptive information about all applicants and their projects. The information below will help the Endowment to comply with the Government Performance and Results Act (GPRA) and will be used to develop statistical profiles of the projects it funds to report to Congress and the public. While your responses will not be a factor in the review of your application, this form is a required part of all application packages for Standard Review and Fast-Track Review Grants.

## PART I

**This section collects information about the applicant. If you are a fiscal agent, a parent organization, or the lead member of a consortium, your responses should relate to your organization, not the group or component on whose behalf you are applying.**

**A. ORGANIZATIONAL STATUS:** Select the one item which best describes the legal status of the organization:

- |   |  |  |
|---|--|--|
| 02 <input type="checkbox"/> <b>Nonprofit organization</b> | 05 <input type="checkbox"/> <b>State government</b>  | 07 <input type="checkbox"/> <b>County government</b> |
| 08 <input type="checkbox"/> <b>Municipal government</b>   | 09 <input type="checkbox"/> <b>Tribal government</b> | 99 <input type="checkbox"/> <b>None of the above</b> |

**B. ORGANIZATIONAL DESCRIPTION:** The following codes work in conjunction with the Organizational Discipline codes in C. below (e.g., select "Performing Group" here and "Theater" below to indicate that your organization is a theater company). Select the one item which best describes the organization:

- |   |  |   |  |
|---|--|---|--|
| 49 <input type="checkbox"/> <b>Artists' Community, Arts Institute or Camp</b>                       | 32 <input type="checkbox"/> <b>Community Service Organization</b><br>(a non-arts service organization, e.g., youth center, chamber of commerce, or YMCA) | 12 <input type="checkbox"/> <b>Independent Press</b>                                  | 03 <input type="checkbox"/> <b>Performing Group</b>  |
| 15 <input type="checkbox"/> <b>Arts Center</b><br>(e.g., a multi-purpose arts facility)             | 14 <input type="checkbox"/> <b>Fair or Festival</b>  | 27 <input type="checkbox"/> <b>Library</b>  | 47 <input type="checkbox"/> <b>Presenter/Cultural Series Organization</b>  |
| 16 <input type="checkbox"/> <b>Arts Council or Agency</b><br>(includes regional arts organizations) | 30 <input type="checkbox"/> <b>Foundation</b>  | 13 <input type="checkbox"/> <b>Literary Magazine</b>                                  | 19 <input type="checkbox"/> <b>School District</b>   |
| 17 <input type="checkbox"/> <b>Arts Service Organization</b><br>(includes state-wide assemblies)    | 10 <input type="checkbox"/> <b>Gallery/Exhibition Space</b>  | 11 <input type="checkbox"/> <b>Media – Film</b><br>(e.g., a cinema or film exhibitor) | 48 <input type="checkbox"/> <b>School of the Arts</b>  |
| 26 <input type="checkbox"/> <b>College or University</b>  | 38 <input type="checkbox"/> <b>Government</b><br>(state, county, local, or tribal)   | 45 <input type="checkbox"/> <b>Media – Radio</b><br>(e.g., a NPR station)             | 50 <input type="checkbox"/> <b>Social Service Organization</b><br>(a governmental or private agency, e.g., a public housing authority) |
|   | 28 <input type="checkbox"/> <b>Historical Society/Commission</b>   | 46 <input type="checkbox"/> <b>Media – Television</b><br>(e.g., a PBS station)        | 18 <input type="checkbox"/> <b>Union or Professional Association</b><br>(includes artists'/designers' guilds, societies, etc.)         |
|   | 29 <input type="checkbox"/> <b>Humanities Council or Agency</b>  | 08 <input type="checkbox"/> <b>Museum – Art</b>                                       | 99 <input type="checkbox"/> <b>None of the above</b>   |
|   |  | 09 <input type="checkbox"/> <b>Museum – Other</b>                                     |  |
|   |  | 07 <input type="checkbox"/> <b>Performance Facility</b>                               |  |

**C. ORGANIZATIONAL DISCIPLINE:** Select the one item which best describes the organization's area of work in the arts (not the project for which it is applying):

- |  |   |  |  |
|--|---|--|--|
| 07 <input type="checkbox"/> <b>Crafts</b>                    | 10 <input type="checkbox"/> <b>Literature</b>                       | 03A <input type="checkbox"/> <b>Opera</b>      | 11 <input type="checkbox"/> <b>Interdisciplinary</b><br>(art forms/works integrating more than one discipline) |
| 01 <input type="checkbox"/> <b>Dance</b>                     | 09 <input type="checkbox"/> <b>Media Arts</b><br>(audio/film/video) | 08 <input type="checkbox"/> <b>Photography</b> | 14 <input type="checkbox"/> <b>Multidisciplinary</b><br>(more than one discipline)                             |
| 06 <input type="checkbox"/> <b>Design</b>                    | 02 <input type="checkbox"/> <b>Music</b>                            | 04 <input type="checkbox"/> <b>Theater</b>     | 99 <input type="checkbox"/> <b>None of the above</b>   |
| 12 <input type="checkbox"/> <b>Folklife/Traditional Arts</b> | 03B <input type="checkbox"/> <b>Musical Theater</b>                 | 05 <input type="checkbox"/> <b>Visual Arts</b> |  |
| 13 <input type="checkbox"/> <b>Humanities</b>                |   |  |  |

**Organization & Project Profile** (continued)**Applicant** (official IRS name):**D. ORGANIZATIONAL RACE/ETHNICITY (OPTIONAL):** Select the one item which best describes the predominant racial/ethnic identity of the organization. If at least half of the board, staff, or membership belongs to one of the listed racial/ethnic groups, use that designation. If no one group predominates, select "General".

- |   |  |  |   |
|---|--|--|---|
| <input type="checkbox"/> <b>N</b> American Indian or<br>Alaska Native | <input type="checkbox"/> <b>B</b> Black or African<br>American | <input type="checkbox"/> <b>O</b> Native Hawaiian or<br>Other Pacific Islander | <input type="checkbox"/> <b>G</b> <b>General</b><br>(No predominant racial/<br>ethnic identity) |
| <input type="checkbox"/> <b>A</b> Asian                               | <input type="checkbox"/> <b>H</b> Hispanic or Latino           | <input type="checkbox"/> <b>W</b> White  |   |

**E. ACCESSIBILITY:** Check below as applicable to indicate if the organization's board or staff includes an older adult (65 years of age or older) or a person with a disability (a physical or mental impairment that substantially limits one or more major life activities); otherwise leave blank.

- ☐
- Older Adults**
- ☐
- Individuals with Disabilities**

**PART II**

This section collects information about the project.

**A. PROJECT DISCIPLINE:** Select the one item which best describes the project discipline:

- |  |  |   |   |
|--|--|---|---|
| 07 <input type="checkbox"/> <b>Crafts</b>  | 09 <input type="checkbox"/> <b>Media Arts –</b><br>09B <input type="checkbox"/> <b>Audio</b><br>09A <input type="checkbox"/> <b>Film</b><br>09C <input type="checkbox"/> <b>Video</b><br>09D <input type="checkbox"/> <b>Technology/<br/>Experimental</b>                        | 03B <input type="checkbox"/> <b>Musical Theater</b><br>03A <input type="checkbox"/> <b>Opera</b><br>08 <input type="checkbox"/> <b>Photography</b><br>04 <input type="checkbox"/> <b>Theater</b><br>04E <input type="checkbox"/> <b>Theater for<br/>Young Audiences</b><br>05 <input type="checkbox"/> <b>Visual Arts</b> | 11 <input type="checkbox"/> <b>Interdisciplinary</b><br>(art forms/works<br>integrating more than<br>one discipline to form a<br>single work)<br>14 <input type="checkbox"/> <b>Multidisciplinary</b><br>(more than one discipline)<br>99 <input type="checkbox"/> <b>None of the above</b> |
| 01 <input type="checkbox"/> <b>Dance –</b><br>01A <input type="checkbox"/> <b>Ballet</b><br>01C <input type="checkbox"/> <b>Modern</b><br>06 <input type="checkbox"/> <b>Design</b><br>12 <input type="checkbox"/> <b>Folklife/Traditional Arts</b><br>10 <input type="checkbox"/> <b>Literature</b> | 02 <input type="checkbox"/> <b>Music –</b><br>02B <input type="checkbox"/> <b>Chamber</b><br>02C <input type="checkbox"/> <b>Choral</b><br>02F <input type="checkbox"/> <b>Jazz</b><br>02D <input type="checkbox"/> <b>New</b><br>02I <input type="checkbox"/> <b>Orchestral</b> |   |   |

**B. PROJECT RACE/ETHNICITY (OPTIONAL):** Select the one item which best describes the predominant racial/ethnic identity of the project. If the majority of activities are intended to involve or act as a clear expression or representation of the cultural traditions of one particular group, or deliver services to a designated population listed below, choose that group. If the activity is not designated to represent or reach any one particular group, select "General".

- |   |  |  |   |
|---|--|--|---|
| <input type="checkbox"/> <b>N</b> American Indian or<br>Alaska Native | <input type="checkbox"/> <b>B</b> Black or African<br>American | <input type="checkbox"/> <b>O</b> Native Hawaiian or<br>Other Pacific Islander | <input type="checkbox"/> <b>G</b> <b>General</b><br>(No predominant racial/<br>ethnic identity) |
| <input type="checkbox"/> <b>A</b> Asian                               | <input type="checkbox"/> <b>H</b> Hispanic or Latino           | <input type="checkbox"/> <b>W</b> White  |   |

**Organization & Project Profile** (continued)**Applicant** (official IRS name):**C. ACTIVITY TYPE:** Select the one item which best describes the main activity of the project:

- |   |  |   |  |
|---|--|---|--|
| <p>04 <input type="checkbox"/> <b>Artwork Creation</b><br/>Includes media arts, design projects, and commissions</p> <p>05 <input type="checkbox"/> <b>Concert/Performance/Reading</b><br/>Includes production development</p> <p>06 <input type="checkbox"/> <b>Exhibition</b><br/>Includes visual arts, media arts, design, and exhibition development</p> <p>08 <input type="checkbox"/> <b>Fair/Festival</b></p> <p>09 <input type="checkbox"/> <b>Identification/Documentation</b><br/>(e.g., for archival or educational purposes)</p> <p>16 <input type="checkbox"/> <b>Recording/Filming/Taping</b><br/>(e.g., to extend the audience for a performance through film/tape; do not include archival projects)</p> <p>17 <input type="checkbox"/> <b>Publication</b><br/>(e.g., books, manuals)</p> | <p>28 <input type="checkbox"/> <b>Writing About Art/Criticism</b></p> <p>18 <input type="checkbox"/> <b>Repair/Restoration/Conservation</b></p> <p>22 <input type="checkbox"/> <b>Seminar/Conference</b></p> <p>25 <input type="checkbox"/> <b>Apprenticeship</b></p> <p>02 <input type="checkbox"/> <b>Audience Services</b><br/>(e.g., ticket subsidies)</p> <p>36 <input type="checkbox"/> <b>Broadcasting</b><br/>Includes broadcasts via TV, cable, radio, the Web, or other digital networks</p> <p>24 <input type="checkbox"/> <b>Distribution of Art</b><br/>(e.g., films, books, prints; do not include broadcasting)</p> <p>13 <input type="checkbox"/> <b>Marketing</b></p> <p>14 <input type="checkbox"/> <b>Professional Support: Administrative</b><br/>(includes consultant fees)</p> | <p>15 <input type="checkbox"/> <b>Professional Support: Artistic</b><br/>(e.g., artists' fees, payments for artistic services)</p> <p>29 <input type="checkbox"/> <b>Professional Development/Training</b><br/>Activities enhancing career advancement</p> <p>19 <input type="checkbox"/> <b>Research/Planning</b><br/>Includes program evaluation, strategic planning, and establishing partnerships</p> <p>33 <input type="checkbox"/> <b>Building Public Awareness</b><br/>Activities designed to increase public understanding of the arts or to build public support for the arts</p> <p>34 <input type="checkbox"/> <b>Technical Assistance</b><br/>with technical/administrative functions</p> <p>12 <input type="checkbox"/> <b>Arts Instruction</b><br/>Includes lessons, classes, and other means to teach knowledge of and/or skills in the arts</p> | <p>20 <input type="checkbox"/> <b>School Residency</b><br/>Artist activities in an educational setting</p> <p>21 <input type="checkbox"/> <b>Other Residency</b><br/>Artist activities in a non-school setting</p> <p>31 <input type="checkbox"/> <b>Curriculum Development/Implementation</b><br/>Includes the design and distribution of instructional materials, methods, evaluation criteria, etc.</p> <p>30 <input type="checkbox"/> <b>Student Assessment</b></p> <p>35 <input type="checkbox"/> <b>Web Site/Internet Development</b><br/>Includes the creation or expansion of Web sites, the development of digital art collections, interactive services delivered via the Internet, etc.</p> <p>99 <input type="checkbox"/> <b>None of the above</b></p> |
|---|--|---|--|

**D. PROJECT DESCRIPTORS:** Select up to four items that represent a significant aspect of the project:

- |  |   |   |   |
|--|---|---|---|
| <p>9F <input type="checkbox"/> <b>Accessibility</b><br/>Projects designed to increase access to the arts for persons with disabilities including ADA/504 compliance activities</p> <p>90 <input type="checkbox"/> <b>Arts for Older Adults</b><br/>Projects for artists/audiences 65 years of age or older</p> | <p>9L <input type="checkbox"/> <b>Arts for Youth</b><br/>Projects for young people 18 years of age or younger</p> <p>9E <input type="checkbox"/> <b>Arts for "At Risk" Persons (Adults or Youth)</b></p> <p>9Q <input type="checkbox"/> <b>Arts and Health/Healing</b><br/>The arts in healthcare or as aids in healing including community responses to natural disasters or other tragedies</p> | <p>9D <input type="checkbox"/> <b>Arts for Inner-City Communities</b></p> <p>9C <input type="checkbox"/> <b>Arts for Rural Communities</b></p> <p>9I <input type="checkbox"/> <b>International Activity</b><br/>Projects involving U.S. artists in other countries, visiting foreign artists, cultural exchanges, etc.</p> <p>9B <input type="checkbox"/> <b>Touring</b><br/>The movement of artworks or artists for performances, etc., to benefit audiences in different geographic areas</p> | <p>9M <input type="checkbox"/> <b>Presenting</b><br/>The presentation of exhibitions, productions, etc., created elsewhere</p> <p>9A <input type="checkbox"/> <b>Computer/Digital Technology</b><br/>The use of new technology for the creation or dissemination of artworks, or for organizational management purposes</p> |
|--|---|---|---|

**E. SCHOOL/AFTER-SCHOOL ACTIVITY:** If your project involves pre-K through grade 12 students, answer the following questions by selecting yes or no; otherwise leave blank.Will activity take place in a pre-K through grade 12 school facility? ☐ Yes ☐ NoWill activity take place outside the regular school day? ☐ Yes ☐ No

**Organization & Project Profile** (continued)**Applicant** (official IRS name):**F. ARTS EDUCATION:** Select the one response that best characterizes the extent to which this project involves arts education (i.e., systematic educational efforts with measurable outcomes designed to increase knowledge of and/or skills in the arts):99 ☐ **None**02 ☐ **Some, but less than 50%****50% or more with activities primarily directed to:**01A ☐ **K-Grade 12 Students**01D ☐ **Adult Learners** (Includes teachers and artists)01C ☐ **Pre-Kindergarten Children**01B ☐ **Higher Education Students**01 ☐ **Multiple Groups of Learners****For items G. and H. below, your figures should encompass only those activities and individuals directly affected by or involved in your project during the "Period of Support" that is listed on page 54. Leave blank any items that are not applicable or for which you do not have actual figures or reasonable estimates.****G. PROJECT ACTIVITY:**\_\_\_\_\_ **# of artwork(s) to be created**

(Do NOT include student works, adaptations, re-creations, or re-stagings of existing works.)

\_\_\_\_\_ **# of concerts/performances/readings**\_\_\_\_\_ **# of lectures/demonstrations/workshops/symposiums**\_\_\_\_\_ **# of exhibitions to be curated/presented**

(Include visual arts, media arts, films, film festivals, and design. Count each curated film festival as a single exhibition.)

\_\_\_\_\_ **# of books and/or catalogues to be published**

(The # of different titles, not the # distributed. Do NOT include performance programs or guides, newsletters, or other ancillary material.)

\_\_\_\_\_ **# of artworks to be conserved/restored to save or prevent from decay or destruction**\_\_\_\_\_ **# of artworks to be identified/documentated**

(I.e., for the purpose of creating a comprehensive list, inventory, or catalogue. Include works digitally converted for documentation or access purposes.)

\_\_\_\_\_ **# of artists' residencies**

(Artists' activities in schools or other community settings over an extended period of time.)

\_\_\_\_\_ **# of schools (pre-K through grade 12) that will actively participate**

(Those schools that will be involved actively in your project, not those to which material simply is distributed.)

\_\_\_\_\_ **# of organizational partners**

(Organizations that combine resources and work together to make the project happen. Do NOT include funders unless they will actively participate.)

\_\_\_\_\_ **# of apprenticeships/internships**\_\_\_\_\_ **# of hours to be broadcast on radio or television**

(Complete airing of any program that broadcasts the project or event. Include hours for an initial broadcast that will occur after the end date for the project only if it will be a direct result of funding of this application. Do NOT include public service announcements, advertising, or other promotional activities. Do NOT include Web-casts.)

**H. PARTICIPANTS/AUDIENCES BENEFITING:**\_\_\_\_\_ **# of artists**

(Those artists who will participate actively in the project including members of performing groups and living artists whose work will be represented. Do NOT include technical, managerial, or administrative support. If an artist also is a teacher, you may count that person as either an artist or a teacher, but not both.)

\_\_\_\_\_ **# of teachers**

(Those teachers who will participate actively in the project. If a teacher also is an artist, you may count that person as either an artist or a teacher, but not both.)

\_\_\_\_\_ **# of children/youth** (Those 18 years of age or younger.)\_\_\_\_\_ **Total # of individuals benefiting**

(Include all those from the left column plus others to be involved in the project during the "Period of Support" that is listed on page 54. Do NOT include broadcast audiences; see below.)

\_\_\_\_\_ **For radio or television broadcasts, the total # of individuals to be reached**

(Include broadcasts via radio and television; do NOT include Web-casts. Include audience figures for an initial broadcast that will occur after the end date for the project only if it will be a direct result of funding of this application.)



## **Grants for Arts Projects**

# **Legal Requirements**





**B**y law, the National Endowment for the Arts may support only those organizations that:

- **Are tax-exempt.** Organizations qualifying for this status must meet the following criteria:
  - (1) No part of net earnings may benefit a private stockholder or individual.
  - (2) Donations to the organization must be allowable as a charitable contribution under Section 170(c) of the Internal Revenue Code of 1954, as amended.

For further information, go to the Internal Revenue Service's (IRS) Web site at [www.irs.gov](http://www.irs.gov); write the IRS TE/GE Division, Customer Service, P.O. Box 2508, Cincinnati, OH 45201; or call the IRS office listed in your area.

- **Compensate all professional performers and related or supporting professional personnel on Arts Endowment-supported projects at no less than the prevailing minimum compensation.** (This requirement is in accordance with regulations that have been issued by the Secretary of Labor in part 505 of Title 29 of the Code of Federal Regulations; part 505 does not provide information on specific compensation levels. You can link to it through the FY 2004 Grants for Arts Projects guidelines document on our Web site at [www.arts.gov](http://www.arts.gov).)
- **Assure that no part of any Arts Endowment-supported project will be performed or engaged in under working conditions which are unsanitary or hazardous or dangerous to the health and safety of the employees involved.**
- **Comply with the federal requirements that are outlined in the "Assurance of Compliance" section that follows.**

## Assurance of Compliance

**By signing the application form, the Applicant certifies that it is in compliance with the statutes outlined below and all related Arts Endowment regulations and will maintain records and submit the reports that are necessary to determine compliance.** The Applicant further certifies that it will obtain assurances of compliance from all subrecipients and will require all subrecipients of Endowment funds to comply with these requirements. The Arts Endowment may conduct a review of your organization to ensure that it is in compliance. If the Endowment determines that a grantee has failed to comply with these statutes, it may suspend, terminate, and/or recover funds. This assurance is subject to judicial enforcement.

### 1. Nondiscrimination Statutes

The Applicant certifies that it does not discriminate:

- On the grounds of race, color, or national origin (including limited English proficiency), in accordance with **Title VI of the Civil Rights Act of 1964**, as amended (42 U.S.C. 2000d et seq.).
- On the grounds of disability, in accordance with **Section 504 of the Rehabilitation Act of 1973** (29 U.S.C. 794) and the **Americans with Disabilities Act of 1990** ("ADA") (42 U.S.C. 12101-12213). The ADA's requirements apply regardless of whether you receive federal funds.

- On the basis of age, in accordance with the **Age Discrimination Act of 1975** (42 U.S.C. 6101 et seq.).
- On the basis of sex, in any education program or activity, in accordance with **Title IX of the Education Amendments of 1972** (20 U.S.C. 1681 et seq.).

For further information and copies of the nondiscrimination regulations identified above, contact the Endowment's Office of Civil Rights at 202/682-5454 or 202/682-5695 Voice/T.T., or link to them through the FY 2004 Grants for Arts Projects guidelines document on our Web site at [www.arts.gov](http://www.arts.gov). For inquiries about limited English proficiency, go to <http://www.lep.gov> or contact the Office of General Counsel at [ogc@arts.endow.gov](mailto:ogc@arts.endow.gov) or 202/682-5418.

**2. Regulations relating to Debarment and Suspension** (45 C.F.R. pt. 1154) in which the Applicant certifies that neither it nor its principals is presently debarred, suspended, proposed for debarment, declared ineligible, or voluntarily excluded from participation in covered transactions by any federal department or agency, nor

Has, within the three years preceding the submission of this application, been convicted of or had a civil judgment rendered against them for commission of fraud or a criminal offense in connection with a public (federal, state, or local) transaction or a contract under a public transaction; for violation of federal or state antitrust statutes; for commission of embezzlement, theft, forgery, bribery, falsification or destruction of records, making false statements, or receiving stolen property; had any public transactions terminated for cause or default; or is presently indicted for or otherwise criminally or civilly charged by a governmental entity with any of the preceding offenses.

**3. Federal Debt Status** (OMB Circular A-129). The applicant certifies that it is not delinquent in the repayment of any federal debt.

Examples of relevant debt include delinquent payroll or other taxes, audit disallowances, and benefit overpayments.

**4. The Drug-Free Workplace Act of 1988** (41 U.S.C. 701 et seq. and 45 C.F.R. pt. 1154) requires grantee organizations, within 30 days of receiving a grant, to make a continuing, good faith effort to maintain a drug-free workplace through implementation of the following:

- Publish a statement notifying employees that the unlawful manufacture, distribution, dispensing, possession, or use of a controlled substance is prohibited in the grantee's workplace, and specifying the actions that will be taken against employees for violation of the prohibition. (For the purposes of this Act, alcohol is not considered a controlled substance.) The grantee shall give a copy of the statement to each employee who will be involved in grant-supported activities and notify those employees that they are expected to abide by the statement. For the purposes of this law, "employees" include consultants and temporary personnel (but not volunteers), who are directly engaged in work under the grant and who are on the grantee's payroll. The grantee should maintain on file the address of each site where work is performed under the grant.
- Establish a drug-free awareness program that will inform employees about the dangers of drug abuse in the workplace, the grantee's policy of maintaining a drug-free workplace, any available drug counseling, rehabilitation, and employee assistance programs, and the penalties that might be imposed for workplace drug abuse violations. Employees should be informed that any conviction for a violation of a criminal drug statute that occurs in the workplace must be reported to the employer, in writing, no later than five calendar days after such a conviction. The grantee, in turn, must notify the Arts Endowment's Grants & Contracts Officer, in writing, within ten calendar days of

receiving such notice from its employee.

The grantee's notice to the Arts

Endowment must include the convicted individual's position title and the number(s) of each affected grant.

- Within 30 calendar days of receiving notice of an employee's criminal drug conviction a grantee should take appropriate personnel action against the convicted employee, up to and including termination, consistent with the requirements of the Rehabilitation Act of 1973, as amended; or require the employee to participate satisfactorily in a drug abuse assistance or rehabilitation program that has been approved for such purposes by a federal, state, or local health, law enforcement, or other appropriate agency.

**5. The Native American Graves Protection and Repatriation Act of 1990** (25 U.S.C. 3001 et seq.) which applies to any organization which controls or possesses Native American human remains and associated funerary objects, and which receives federal funding, even for a purpose unrelated to the Act.

### Other

If your project, including the planning stage, has environmental implications (e.g., an arts festival in a park or the commissioning and installation of an outdoor sculpture), you may be requested to provide information to the Arts Endowment in response to specific questions in accordance with the **National Environmental Policy Act**.

If your project includes the planning for major renovation of any structure that is eligible for or on the National Register of Historic Places you may be requested to provide additional information on your project to ensure compliance with the **National Historic Preservation Act**. This law also applies to planning for new construction that would affect historic properties. If a structure for your proposed project is more than fifty years old, contact your state historic preservation office for more information.

## Reporting Burden

The public reporting burden for this collection of information is estimated at an average of 32 hours per response for Standard Review Grants and 10 hours per response for Fast-Track Review Grants. This includes the time for reviewing instructions, searching existing data sources, gathering and maintaining the data needed, and completing and reviewing the collection of information. The Arts Endowment welcomes any suggestions that you might have on improving the guidelines and making them as easy to use as possible. Send comments regarding this burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden, to: Office of Guidelines & Panel Operations, Room 516, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, NW, Washington, DC 20506-0001. Note: Applicants are not required to respond to the collection of information unless it displays a currently valid U.S. Office of Management and Budget (OMB) control number.